PELPUP NEWS

WINTER EDITION 1971 Number 22

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

'Letter from Pelpop'

MARLBOROUGH.
DECEMBER, 1971.

Dear Members,

Happy Christmas to 40,000 Pelpups "Puppeteering" all over the World and a Happy New Year to those who receive the magazine in January. Never has puppetry reached such an exalted position. Those small cavorting figures are making themselves heard everywhere. "How dare you call us 'Child's play', we have a position in this world and we are going to play our part, and if there is anything we puppets can teach you humans, by golly we'll do it!!" And do it they will, because puppetry is recognised as a fine art: more and more people are forming groups and schools are encouraging puppet performances, giving them space, equipment and time to prepare. If your school has not a puppet group, why not consider suggesting it and be part of its foundation? Puppetry embodies so many arts and crafts that a great number of helpers can be brought in to pool their talents.

In this issue we will have another Group Activity contest which will be judged in June for the Summer magazine. I have had to send a few back which were received after the last magazine had gone out, perhaps they could be re-entered. I will pick three winners and award two puppets to each group.

The results of the Playwriting Competition are as follows:—Simon Dolan, "The Mystery of Dead Gulch Town"; Thomas Frueh, "The Haunted Bridge"; Peter Bingemann, "The Thing That Went Bump in the Night". As they are all of equal merit I am awarding a prize of one puppet to each entry. I am sorry the ventriloquial puppets cannot be included in your choice of prizes for this or any competition.

There were not many photographs to select from so I have chosen only two: Mark Chester, Sutton Coldfield, and Doug. Davidson, Mo., U.S.A. For new members black and white or coloured snaps of your puppets in action may be sent in and please see that your name and address are on the back of each photograph. If you want them returned please enclose a stamped addressed envelope. I will judge them immediately and if unlikely to be a winner I will return them straightaway. One puppet goes to Mark and one to Doug.

You will find a new competition, one sent in by Glen Martell of Georgia, U.S.A. It is a word game and I want the answer on the back of a postcard listing all the names of puppets you can find and the total number circled in top right corner. The first correct entry received will get a puppet. Overseas members will have a prize to themselves because of the delay in receiving the magazine.

As we still have plenty of back numbers I thought you might like to have an index of contents. Every magazine has at least two plays as well. Please give a few alternative numbers when ordering and send a Postal Order for 6p per copy which includes postage. American members should send 20 cents per copy which includes postage.

A number of members have asked permission to use our puppets in a show for which they are charging. Yes, you all have my permission, it is perfectly in order. The only reason for the condition of sale on the box is to stop other firms using our puppets for mechanical animation. We have an agreement with only one firm for using our puppets in coin-operated amusement machines,

for which we receive royalties, so we give them this safeguard. The units are very good and are going all over the world—how many have you seen around? I would be interested to hear from you on this matter.

You will see Miss Stitcham is back, busy as ever and now shows you how to convert your Gepetto into a Father Christmas. Puppets like a change of dress, so I hope to give you more ideas on this subject later. Let me know if there are any particular characters you would like me to feature. Watch out for the strings when changing the dresses, sometimes it means untying the strings—do not cut them or all the strings will have to be shortened. We can supply a card of the five colours of strings used at a cost of 10p per card (enough for one puppet) post free, or 50c post free (air mail) to U.S.A.

The picture on the front cover is one of two animated units we made specially for the Yorkshire Health Department. Every puppet is doing something that could lead to an accident. Has any one seen the Accidents in the Home units we made two years ago?

A word to overseas members—please do not send stamps for your subscription to the magazine. They are of no value to us and cannot be exchanged at the Bank or used on letters. The simplest method for small amounts is cash or international money order.

Good Luck,

Peldoo

CUT ALONG DOTTED LINE

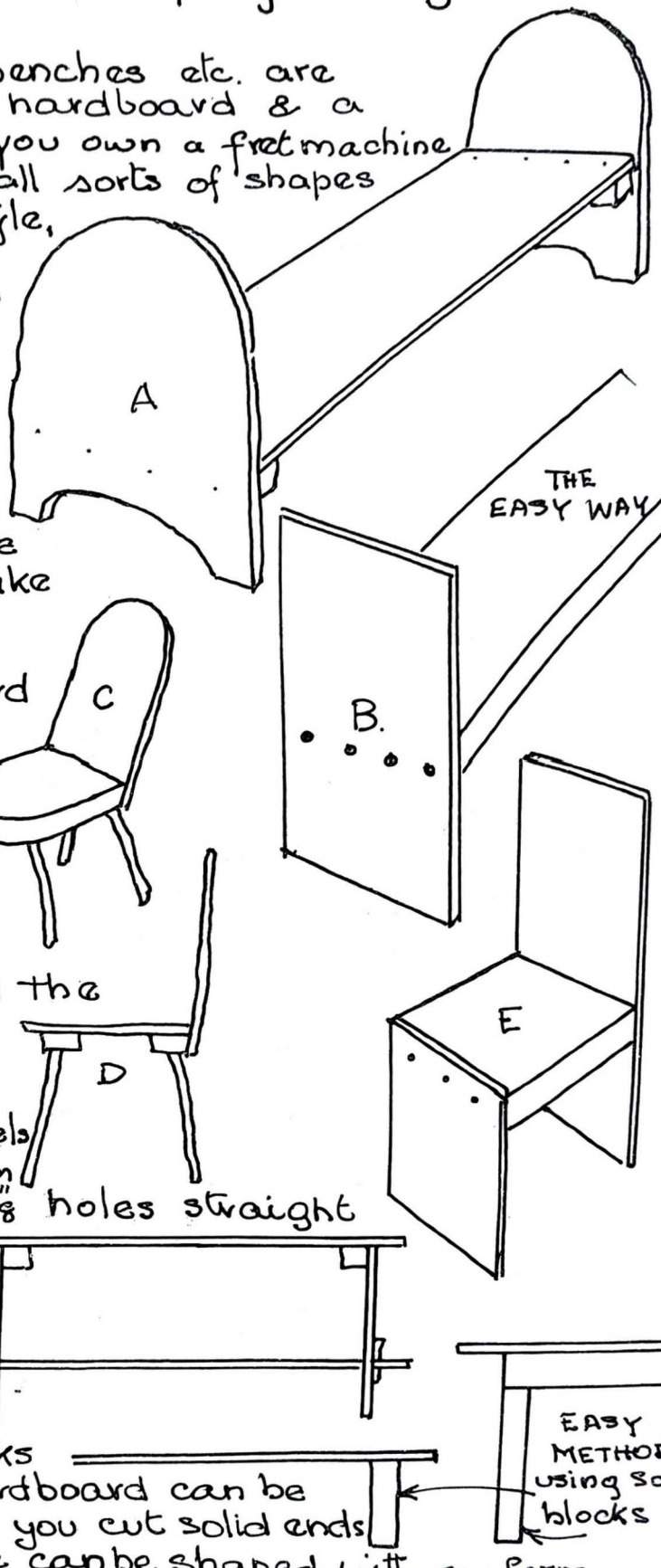
PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR	NAME .....
15p for two Copies — **60p** for 5 year Subscription	ADDRESS .....
Delete not applicable	.....
Date	.....

PROPS — Furniture for your stage

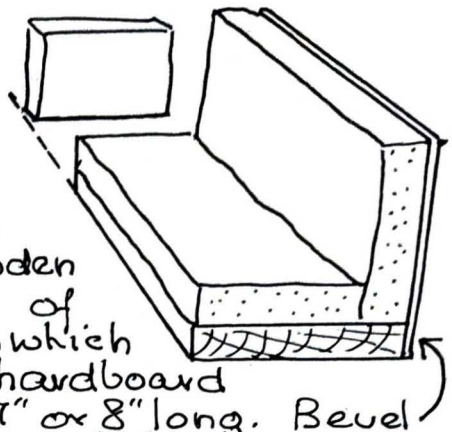
Beds, tables, chairs benches etc. are quite easily made from hardboard & a few blocks of wood. If you own a fret machine you will be able to cut all sorts of shapes to give your furniture style, but if you only have a fine toothed saw then cut squares & rectangles & smooth them well with sand paper. Ends of beds & tables can be cut from hardboard The use of a surform file helps to shape the edges — I particularly like the round sort.

In dia. A you will see three pieces of hardboard with blocks at each end to take the tacks. Its always advisable to use glue as well. Dia. B is the dead easy way using a thick block of wood for the centre — just nail the ends straight on. Its the same with chairs. Dia E is the dead easy way. Dia's C & D involve dowels C. has a cutout seat from thick wood so you drill 3/8 holes straight into seat (splayed out if you can for more stability) or D has Two blocks for legs & back to be fixed to

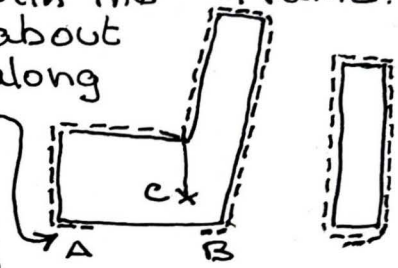
Tables & benches can be made as Dia. A with blocks for glue & tacks & the hardboard can be cut out with more style, Or you cut solid ends in thicker wood. Even these can be shaped with surform.



Soft furniture such as sofas arm chairs Pouffes etc. are easily made from chunks of foam rubber & covered with material of a fairly heavy nature. Remants can be bought from furnishing stores that are very suitable for this purpose. The best sofas are made on a wooden frame. Find a good solid piece of wood about 4" x 7" or 8" long to which you tack a rectangular piece of hardboard or plywood about 5" deep by 7" or 8" long. Bevel the back of the seat to give a comfortable slope to the back of the sofa. Now glue your two chunky pieces of foam rubber to the seat & back. Trim off so that it is flush all round with the frame.

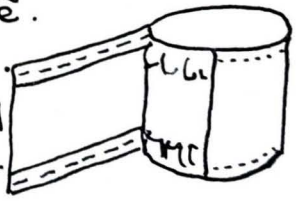


Now cut a piece of material about 3" wider than the seat, tack along under the front of seat at A leaving equal overlap at each end. Take it round front of seat, push it down in the crack between foam (where the money & crumbs go!) & secure by a piece of string pulled taut & tacked at either end at C into the solid wood. Bring material up over back of sofa & after pulling taut tack under back edge B.



Cut two end pieces from foam rubber about 5"x5". Hold against end of sofa & trim to shape & get the right height & slope for the arms. Cover each with material overlapping at bottom, & fold in end neatly particularly the front edge. Now just glue or stitch both ends in position. You could fix four beads knobs or blocks to underside to raise to right height.

Armchairs are made in just the same way, cutting the length down to about half. Cushions are very easily made with similar or contrasting material. A pouffe present no problem — just two or three layers of foam cut in a circle. Cut two circles of material 2" larger in diam. glue to top & bottom wrapping edges round side. A strip to go round should first be hemmed then glued round side. Tie cord round middle.

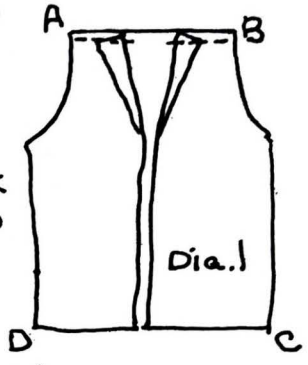


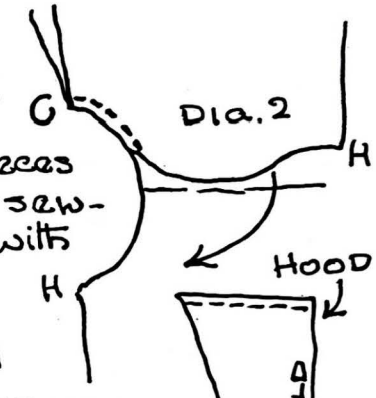
MISS STITCHAM
9 THREADNEEDLE
STREET
WAREHAM !

EXPLAINS HOW TO MAKE A FATHER CHRISTMAS COAT "suitable" for Geppetto.

MATERIALS required —
Red woollen or flannelette & some white fur fabric.

You require two patterns for coat ABCD & EFGH & one for the hood JKLM remembering that KL is to be placed along fold of material — so that the full piece is twice that size. Trace these patterns onto separate pieces of paper (stiff card is best) & cut out. Dont forget to mark each pattern. Also that you require two pieces of material from ABCD, one of which is cut down the middle giving you the two front pieces of the coat. & of course you want two sleeve pieces — so that there are 5 pieces altogether for the coat, & one folded piece for the hood.

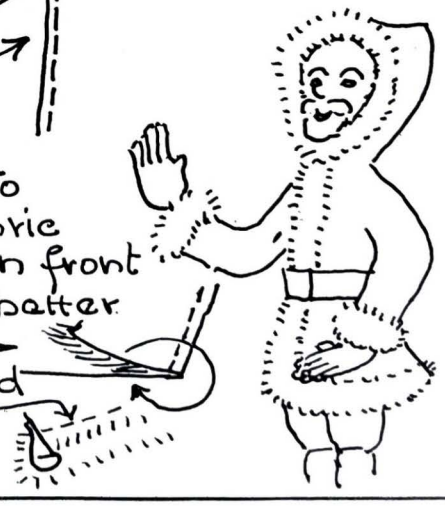


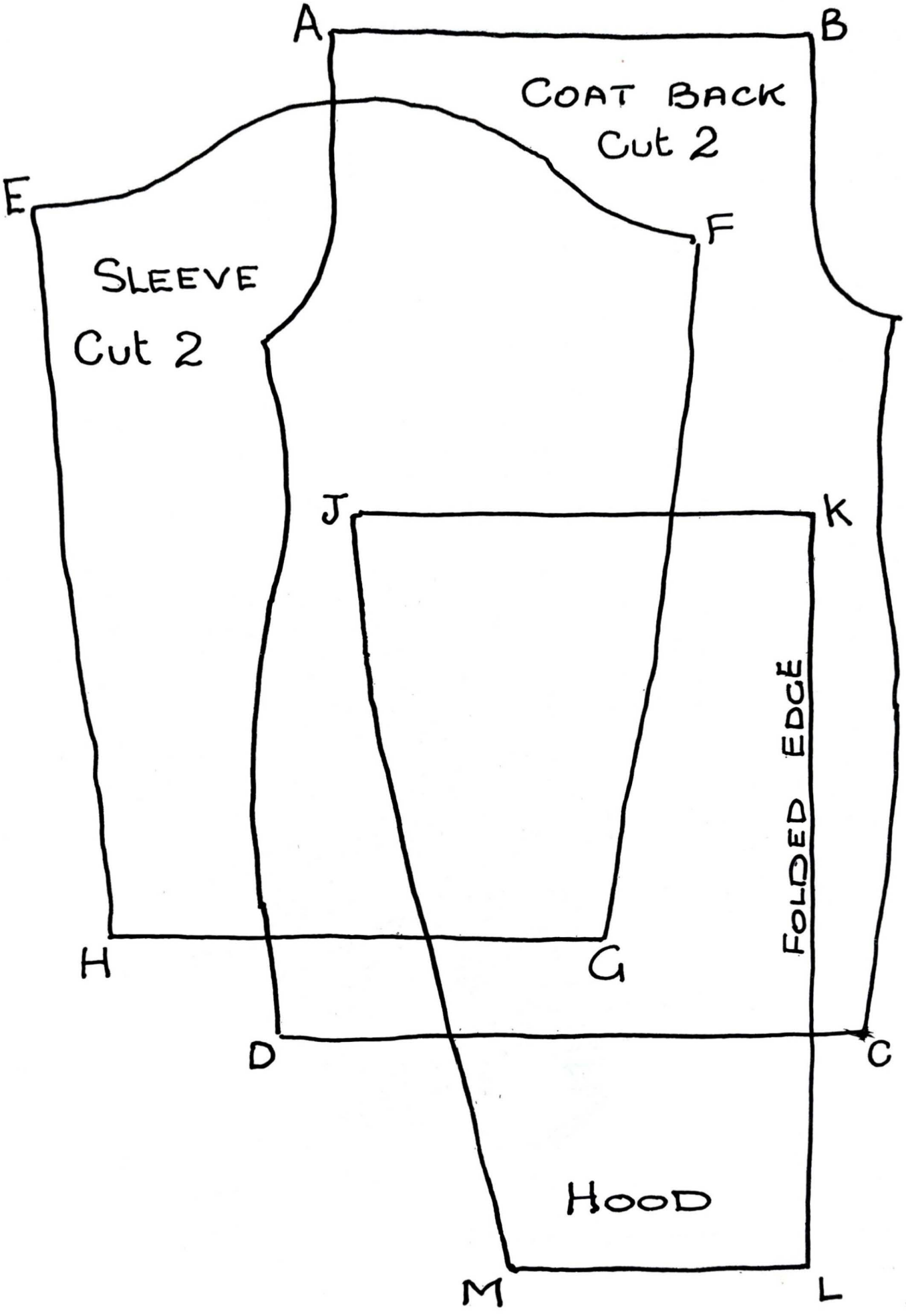


Dia.1 shows how to start machining the pieces together — I hope you have the use of a sewing machine. Start along Top seam AB with outside of material inwards. Open up (Dia.2) & let in the sleeve starting at G & working wide end of sleeve round until H meets H. This is quite the Trickiest part. Repeat for the other sleeve. Hem cuffs & bottom of coat. Then machine up sides of coat & down the sleeves Turn inside out (so that its outside out) & press with not too hot iron.

Dia.3

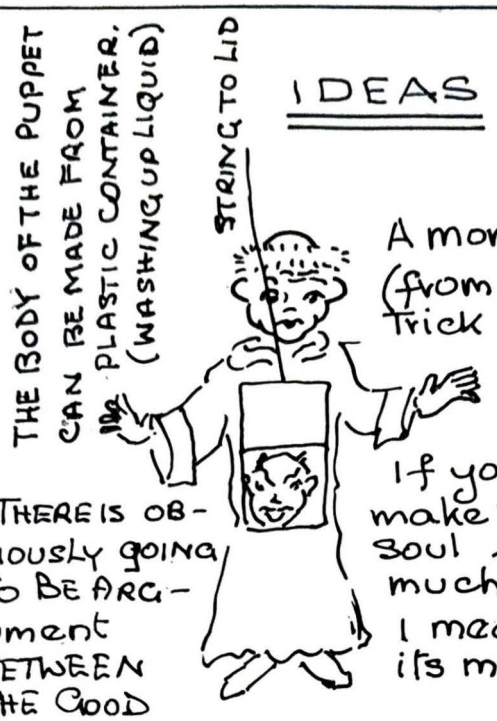
Join Top seam of hood & stitch it to coat. Then cut strips of white fur fabric & stitch on round hood, cuffs & down front & around bottom of coat. This is better machined on, furry side inwards → then wrapped right round & machined again make sure you use red cotton. Lastly a nice wide black belt




A
B
COAT BACK
Cut 2
E
F
SLEEVE
Cut 2
J
K
FOLDED EDGE
H
G
D
C
HOOD
M
L

IDEAS — from David Leech

17 Priory Road
Stone
Staffs.

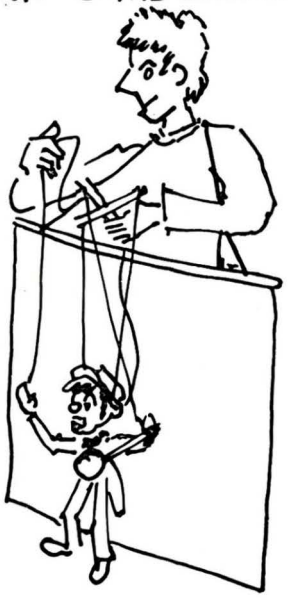


A monk with a soul (from an old German trick marionette of early 19th century)

THERE IS OBVIOUSLY GOING TO BE ARGUMENT BETWEEN THE GOOD OUTER MONK & HIS DEVILISH SOUL!

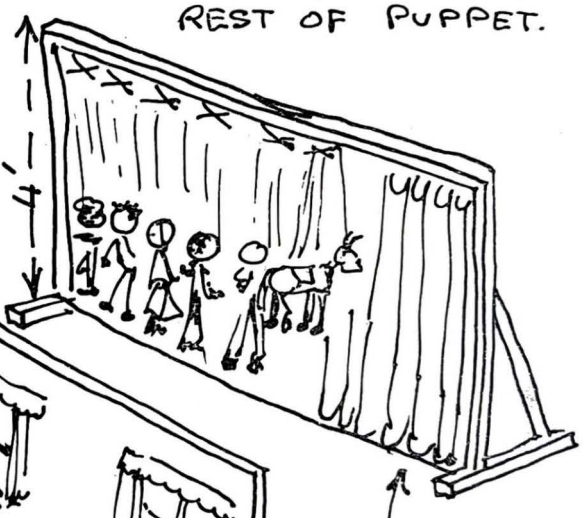
If you can make the inner soul speak so much the better— I mean move its mouth.

ATTACH ROCKING BAR TO CONTROL WITH ELASTIC SO THAT YOU CAN STILL MOVE CONTROL FOR MOVEMENT TO REST OF PUPPET.



THIS MADE A GOOD START — ideal for single puppets miming to a record

You must keep very still while working puppet.



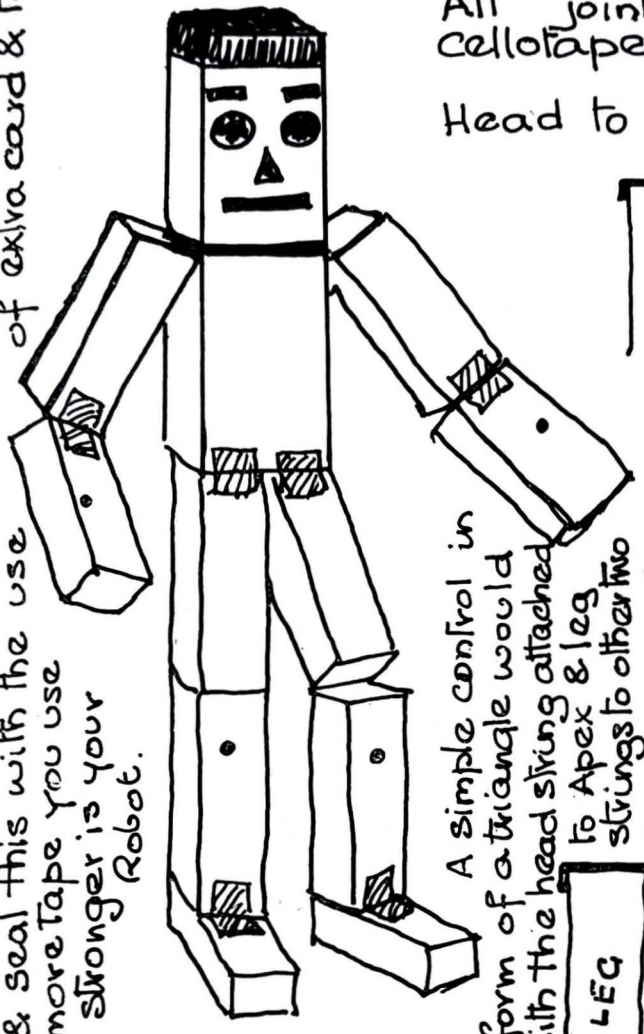
TROLLEY FOR WHEELING PROPS ON FOR NEXT ACT PREPARED BEFORE PERFORMANCE. It is ideal where you have space & a permanent stage. Ideal for quick changes.

SCREEN FOR HANGING PUPPETS WHEN NOT IN USE. CURTAIN ON THIS SIDE SO IT CAN BE USED AS BACK DROP FOR OPEN STAGE WORK.

THE FOLDING ROBOT PUPPET

From TRACEY MOGARD
6 POPLAR WALK
HERNE HILL
LONDON SE24

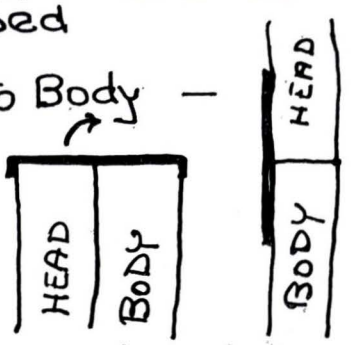
You require —
6 Cigarette boxes
(20 size)



When a box is cut down the middle one side is open
Try & seal this with the use of extra card & tape.
The more tape you use
the stronger is your
Robot.

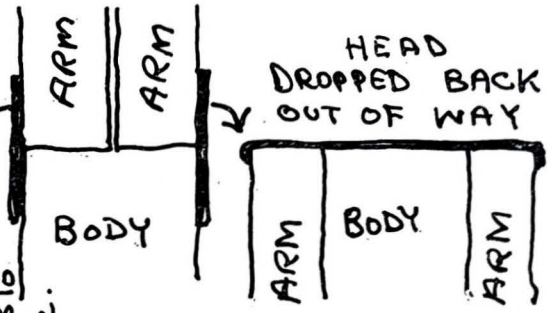
All joints are double cellotaped

Head to Body —



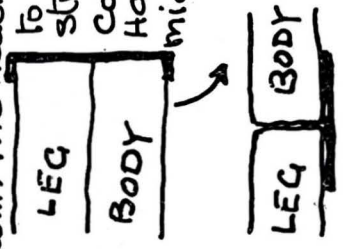
Use 3/4" Tape if you can get it.

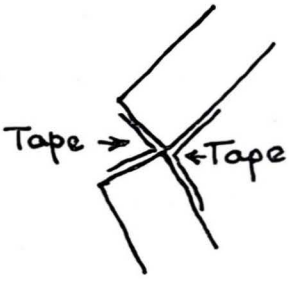
Side Views

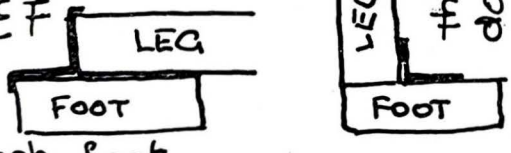


FRONT VIEWS

A simple control in the form of a triangle would do with the head string attached to Apex & leg strings to other two corners. Hands to middle.







I have added the feet, so you will want 7 boxes. You may find it best to shorten the box before cutting in half. After cutting a box in half use cellotape to strengthen the two halves. Attach head string to back of head & arm & leg strings to spots indicated. Sand added to body box helps to stabilize.

for each foot

On Turning Professional by Jan Bussell

At this time of year young amateur puppeteers sometimes begin to think about earning a little money with their shows. Now I am not at all against this, provided they are good enough, though I am rather afraid that many of them are not. "Well, of course, that remark does not apply to *me*" I can hear some of them saying! "Anyway, who is to say what is good and what is bad?".

Since we are talking about earning money, I think a commercial answer is the best one to give to that question. Perhaps you have been approached about a garden fête, or some hospital charity: maybe you want to raise something for the local Scout fund, by taking the village hall and trying your luck: or it is even possible some local council may want to book one or two shows for a park—probably on the cheap. It really makes no difference whether you are working for charity or personal profit; once the public are to be charged an acid test should be applied. Are you quite certain that you are not undercutting a professional company in ticket prices or fee, and are you quite certain your performance is offering real value for money? Unless you can answer an honest and whole-hearted "Yes" to these questions you will be guilty of letting the whole puppet movement down, by giving the public a poor image of puppetry and so putting them off going to other shows, and by preventing a professional artist from getting the job.

You may ask how one can find out what a professional fee would be, and this is a difficult question to answer, because some companies can obviously command higher prices than others. Just ask yourself whether you would be making a reasonable living by working regularly at the rate proposed, paying for your rent, food, clothing, etc., as well as the expenses involved in the show itself, and allowing yourself sufficient time free for making new material, organising tours, etc. There you have some hard commercial answers to a rather tricky question.

But there is more to it than this—or should be. Not only should your show be of a high standard, but your management also should be efficient and professional. You must cultivate a professional approach to everything. Be sure to arrive at the time you say you will. Be sure the show starts on time—and ends on time! Check carefully that one can see and hear easily from every seat, and do everything you can for the audience's comfort—no long waits unless refreshments are available, a good black-out, no extraneous sounds from the foyer, efficient communication between the stage and the front of house, so that houselights are controlled, doors closed, etc., without delay as requested. These things may seem pretty obvious, but it is surprising how easily audiences can be put in the wrong frame of mind by lapses of this kind, and a show consequently can start off on the wrong foot.

Finally there are legal matters to be considered. The hall of course must be licensed for public performance. There may be local fire regulations which have to be complied with, the Police may want to make special parking arrangements. And of course there is the matter of copyrights. If you are including any play, sketch or song in your programme which you did not write yourself it is up to you to contact the author or his agent and pay the appropriate fee in order to obtain permission to use the item. This of course is the author's living. It is not really fair to write and say "I am doing this for charity, will you drop your fee?". Authors generally prefer to choose their own charities. The copyright on music must also be paid, for the sake of the composers, who also depend on these fees for their living. But in their case the fees are collected by the Performing Rights Society (Copyright House, 29/33 Berners Street, London, W.1) who issue a licence authorising the use of the items. However, this is not the end of the matter, for if you are using recordings of music the gramophone companies also claim their copyright interest, and a second licence becomes legally necessary, with Phonographic Performance Ltd. (Evelyn House, 62 Oxford Street, London, W.1). Both these organisations will issue licences either for a particular performance, or for a period—a month or a year, etc., and it is up to you to tell them what you wish to do and negotiate terms with them. They usually require monthly returns to be sent in on a licence covering a long period. Recording gramophone records on to your own tape is another aspect for which legally permission should be obtained, though I believe this is not realised by some performers.

Finally it must be pointed out that the fact that no charge is made for a show does not render it exempt from copyright charges. Legally speaking I understand that playing your favourite recordings to a few friends can be called a public performance, so they've got you all ways! It's a hard life, and turning 'pro' is like falling into a bed of roses, prickles and all!

The Haunted Bridge

By T. Frueh, U.S.A.

Characters: 2 Trolls (Bittle and Sven); Witch; Mitzi; Pinky and Perky; Bat.

Narrator: Once, long ago, in a tiny out-of-the-way village located in Scotland, there lived two mischievous trolls under an old, wooden bridge, a bridge that was said to be haunted. The peasants who occupied the tiny quagmire of Scotland originated the legend of the "Haunted Bridge", and since then, no one has dared to cross over the bridge, which had a reputation all over the country. However, one day, a foreigner came to the country, and was unaware of the bridge's legend.

SCENE I

Two trolls under wooden bridge sitting back-to-back with their hands folded on their stomachs.

Bittle: Sven, do you realise that no one has crossed this bridge in over 200 years and we have had no one to scare? I'm getting bored!

Sven: To tell you the truth, Bittle, so am I. I can't stand the boredom, not to mention the loneliness.

Bittle: What do you mean, loneliness? You've got me, you know. I'm somebody!

Sven (*sarcastically*): Oh you're some company, alright! A troll can get lonely for someone else once in a while. No one wants to be stuck with a bilge-bellied addle-pated companion for three centuries! It's easy to get tired of talking only to you!

Bittle: Well, you're not such great company yourself, ya know.

Sven: Quiet, meathead! I hear something.

Bittle: I hear nothing.

Sven: Shut your trap and listen!

(*Footsteps are heard approaching in the distance.*)

Bittle: I hear it now.

Sven: Someone's coming!

Bittle: Get ready, Sven.

(*Enter Mitzi walking slowly on the bridge. She does not see trolls who are under the bridge.*)

Mitzi: Oh my, how these dark places frighten me! I wish I was back home with my family. I'm frightened!

(*Mitzi slowly walks on the bridge. Suddenly she hears a shrill scream coming from under the bridge.*)

Mitzi: Oh my goodness, what was that? I'm frightened!

(*Mitzi now hears a long, high-pitched laugh.*)

Mitzi: Oh my goodness, what was that?

(*Slowly, one of the trolls rises up* behind *Mitzi who is still standing on bridge. Mitzi does not see the troll who is, by the way, suspended in mid-air.*)

Mitzi: I think I'd better turn back! (*She turns and sees the troll floating in mid-air. As she sees him, she screams.*)

Mitzi: Who . . . who are you? Leave me alone!

(*Troll goes closer to Mitzi.*)

Mitzi: You stay away from me!

(*Troll raises arms and laughs.*)

Mitzi: Stay away from me!

(*Other troll rises from under the bridge behind Mitzi, but she does not see him.*)

Mitzi: You stay away from me!

(*Troll goes even closer to Mitzi and she turns and sees the other troll in mid-air and she screams.*)

Mitzi: Good heavens!

(*Mitzi runs off screaming as the 2 trolls laugh.*)

CURTAIN.

Narrator: Mitzi was determined to get revenge on the two nefarious trolls.

SCENE II

Interior of Witch's cottage. Witch stands at cauldron stirring contents with a stick.

Witch: Sing a song of spiders, a cauldron full of brew,
Four and twenty bats' wings simmering in the stew.
When the stew was tasted the bats began to squeal,
Wasn't that a dreadful dish to set before a ghoul! (*Witch laughs.*)

(*Witch hears a knock at the door.*)

(*The Witch exits to her left.*)

(*Enter Witch and Mitzi.*)

Witch: Who might you be, girly?

Mitzi: My name is Mitzi and I come from a far-away place.

Witch: What do you want?

(*Before Mitzi can answer, bat swoops down and lands on Witch's arm.*)

Mitzi: What is that ghastly thing?

Witch: Oh, his name is Waldo, and I'm glad you like him, girly! He's my pet bat, which I brought back from the murky wilds of Transylvania during the 16 thousand and 50th Annual Voodoo-Witch Convention-Picnic 75 years ago.

Mitzi: I didn't come here to discuss your pet bat. I came to you for help! I heard about your powers from the villagers.

Witch: Well, speak up, girly. What is it?

Mitzi: Last night, on my way to the village market, I came to an old wooden bridge. I had to cross over to reach the market. I started to cross it but two trolls rose from underneath and scared me away!

(*The Witch laughs loudly.*)

Mitzi: What are you laughing at?

Witch: You are the victim of your own ignorance, girly!

Mitzi: I don't understand what you mean.

Witch: EVERYONE has heard about the haunted bridge, you silly girl! You should've known better than to cross!

Mitzi: Well, how was I to know? I told you I'm not a native of this place. Can you do anything about those nasty trolls?

Witch: Of course I can, you silly thing!

Mitzi: You can? Oh goody! Oh bliss! Please go and take care of them right away!

Witch: I absolutely refuse!

Mitzi: But . . . you just said that . . .

Witch: Of course I have the power to take care of those trolls, but I refuse! The trolls do not offend me! If someone is stupid enough to cross the bridge, it is no concern to me! If the trolls throw a little scare into some of the more ignorant peasants, I'm all for it!

MITZI: Well I never! I think I'd better leave now.

(*Mitzi exits stage left.*)

(*The Witch laughs wildly. Bat swoops down and perches on her arm again.*)

WITCH (*stirring contents of cauldron with stick*): Rats! I'm fresh out of Pickled Newt Tongue and I need it for the stew. Remind me, Waldo, to go to the market and pick some up.

CURTAIN.

NARRATOR: Later, as yet unbenoticed to the two trolls, the Witch decided to go to the market for the things she needed for her stew, never stopping to think that she would have to cross the Haunted Bridge to get there!

SCENE III

Bridge scene with two trolls sitting under the bridge in previous position indicated in Scene I.

SVEN: Biddle, I do hope someone else crosses the bridge soon. It's great fun to watch them scurry and pant and run! Not to mention the screams!

BIDDLE: That was fun, wasn't it! I truly hope someone else does arrive soon. You know, just the other day I was thinking to myself . . .

SVEN (*interrupts*): Quiet, meathead! I hear someone coming again. Get ready, Biddle!

(*Enter Witch walking on bridge.*)

WITCH: I must get to market. I wonder . . . oh no, this couldn't be the same bridge that silly girl was carrying on about!

(*One troll looks up and sees Witch on bridge, unbenoticed to the Witch.*)

SVEN (*in a whisper*): Biddle, take a look! She's an ugly one!

(*Biddle looks up and sees Witch.*)

BIDDLE (*aloud*): You're right, Sven, she is an ugly one!

(*Witch is alarmed at Sven's voice.*)

WITCH: Who's down there? Who is it? Who said that nasty thing?

TROLLS (*together*): We did!

WITCH: Who's we?

(*Two trolls come out from under bridge in full view of witch.*)

WITCH: I heard that, you pudgy little morons!

SVEN: Quiet down, ya old battleaxe!

WITCH: How dare you. Old battleaxe indeed!

BIDDLE (*to Witch*): Pipe down, you antiquated reject from a cronies' union!

WITCH: One more word out of you, fatso, or your mangy friend and I'll . . .

BIDDLE: You'll what?

SVEN: What could you do, you senile old hag?

(*Trolls laugh continuously.*)

WITCH *waves her arm and says*:

The Witch's Night Flight in the Twilight . . .
The Victim's cry of fright!
The squeal of a bat and the sting of a bee . . .
These two trolls shall change when I count to 3!

(*Curtain closes. Witch is heard saying:* One . . . two . . . three!)

(*A loud blast is heard. Curtain opens. The trolls have been turned into pigs—Pinky and Perky! Witch is on bridge laughing.*)

(*Pigs are in same position trolls were in. The laughing Witch walks off bridge and leaves stage right.*)

(*The trolls are unaware of their physical change*).

SVEN: (*in the form of a pig*): I knew that old hag couldn't do anything to us!

BIDDLE: It takes all kinds, Sven. It takes all kinds!

CURTAIN.

THE END.

The Mystery of Dead Gulch Town

By SIMON DOLAN, 26 Leven Road, Yarm, Yorks.

Characters: SKELETON, PROFESSOR, PROFESSOR'S ASSISTANT, BOY, HORSE, DOG, DETECTIVE, ASSISTANT, MR. MONSTER.

SCENE I

Dead Gulch Town. Sidewalk against background of derelict houses. Skeleton sleeping on sidewalk. Enter boy and horse.

BOY: Howdy, pardener! Are you the last in dear Gulch Town? Waal I sure am glad to see you! I've come all this way jast to get y'autograph. Will y'sign right here please?

SKELETON: D'y'want some darn thing? (*raises his hat*). Well?

BOY: Yes y-y-y-y your autograph. . . . Heeelp! Let's go, Pinto. (*They turn round and start galloping away. Skeleton gives horrible laugh, draws his gun and shoots boy.*) No no no. . . . Aaarrgghh.

CURTAIN.

SCENE II

Stage is divided into two sections: I—Computers, cupboards, a space agey looking chair and a half, transparent, chamber (robot bay). II—Missile in centre on launching pad. Tracking equipment, etc., round about. Professor and assistant on stage (first section).

PROF.: Is the robot due yet?

ASSISTANT: Robot coming in now.

PROF.: Open main gates and prepare the robot bay. (*Assistant follows instructions. Enter robot (Skeleton), moves to robot bay.*) Good, take out his dematerialisation unit and bring it here. . . . I think I'll make a few adjustments. . . . Now if I boost to 500 plutonic cycles and reverse the nuclear power current . . . hmmmm . . . Yes that should do it. Now I can get on with my master plan. Heh heh heh! Think of it, Akalliff! We will soon be masters of the world! None of the great powers will be able to stand up to my Nuclear function photon light chemical reacting missiles fitted with my deadly germ gas warheads. Will they?

ASSISTANT: No, sir.

PROF.: Right, let's get on with the work. Is the missile without the warhead ready?

ASSISTANT: Yes it is, sir.

PROF.: Good, we will try it, come on. (*They enter the missile room and move to their stations.*)

ASSISTANT: Plutonic censors set.

PROF.: Micro head adjusted.

ASSISTANT: Photons activated.

PROF.: Set speed to force eight.

ASSISTANT: Force eight it is.

PROF.: Set navigation co-ordinates.

ASSISTANT: Navigation co-ordinates 7-8 (9 & 10) inclusive.
PROF.: Check firing links.
ASSISTANT: All systems green.
PROF.: Fire!

CURTAIN.

SCENE III

Dead Gulch town.

DETECTIVE (*entering right*): Here we are then. Come on Gus! (*Enter Gus right.*) Oh there you are. Come on, you slow coach. Where's Bonzo?

GUS: He's most likely hunting for rabbits. I'll whistle and see if he comes (*whistles*). Ah, here he comes. (*Enter Bonzo panting.*) Good dog.

BONZO: Woof woof!

GUS: Well, what is the assignment this time, 007½?

007½: Well, there have been some strange happenings around here. A horse rode into Fort Gulch yesterday—without the rider. The rider had been heading for this very town. They found the body a few miles down the trail—with a couple of bullets . . . .

GUS: . . . In his back!

007½: Quite! There have also been reports from people who claim that there's an old skeleton haunting this town!

GUS: Hey look, 007½! That skeleton is coming this way!

007½: Quick, hide.

(*They hide behind a heap of rubbish and wait. The robot enters and exits right. They come out of their hiding place.*)

007½: I'm sure that that isn't a real skeleton. Bonzo didn't blink an eyelid so it can't be supernatural, anyway it's bones were the wrong colour. Can you see where it's going?

GUS: Yes . . . it seems to be going into a cave in that butte over there. (*Points.*)

007½: Hmmm. . . . I think I've got an idea. We'll lay a trap for that robot.

GUS: Yes, and how do we do that?

007½: Well, we'll put the mini tape recorder in that house. Then we'll stretch a trip wire across the doorway and fix that to a detonator, and to the detonator I'll fix some T.N.T. When the robot blows up his master will come out to see what has happened I should think, then we'll go and have a look in his cave.

GUS: But it's got an armour plate door!

007½: We'll think about that when we get to it.

CURTAIN.

SCENE IV

Professor's cave. Professor and Assistant on stage.

PROF.: Something wrong with the skeleton. I'll go and have a look. What have we got in the horror robot section?

ASSISTANT: We've got old Mr. Minatour-monster in the stores.

PROF.: Good, go and get him.

(*Assistant goes and drags M.M. in left.*)

ASSISTANT: He's a bit dusty—cough cough!

PROF.: Set his cosmic generators—cough! cough!—and for Pete's sake dust him!

(*Assistant fiddles with M.M. then goes to robot bay and presses a button. Robot lifts an arm, then drops it.*)

PROF.: Good, he's functioning. I'll go now—stay and guard the cave.

(*Exit Professor and M.M. right.*)

CURTAIN.

VOICES OFF STAGE.

GUS: He he! That worked, but how are you going to open the door?

007½: I always thought my micro-acetylene torch would come in useful.

BONZO: Woof woof!

GUS: Shhhhh . . .

(*Blowing noises are heard and lights flash.*)

007½: Almost finished now (*a crash is heard off stage.*) Ahh . . . through. I'll get the guard . . . (*A few thumps are heard.*)

ASSISTANT: Ouch ooh . . . get off owww . . .

007½: Ha ha, that's fixed you . . . Come on you lot . . . Bonzo, you guard 'im.

IMPORTANT: CURTAIN DOWN IN ABOVE DIALOGUE.

SCENE V

CURTAIN UP.

Scene same as in Scene IV.

BONZO: G-g-r-r-r-r g-g-r-r-r-ruff!

ASSISTANT: N-n-n-o-o!

007½: Come on, let's lay the charges and scat.

007½: O.K. Let's go! It's a 30 sec. fuse. (*They exit right, Bonzo pulling assistant.*)

(*Explosion is heard off stage and lights flash.*)

CURTAIN.

SCENE VI

D.G.T. Professor, Assistant, Bonzo, Gus, 007½ on stage. 007½ at radio.

007½: 007½ calling I.F.O.O.½. Come in, please come in.

RADIO: I.F.O.O.½ receiving you loud and clear. What is your message?

007½: My mission 100% success. Prof. Weinstein's mission 100% failure. Request helicopter for return journey as I have two prisoners. Over.

RADIO: Request granted, helicopter will come, over and out.

CURTAIN.

THE END.

The Thing that went Bump in the Night

B/ P. E. BINGEMANN.

Characters: MR. PLOD (the local policeman), LADY MITZI, ANNE (her friend), ADMIRAL BENT (a retired naval officer), THUG (the police dog), THE WITCH.

Action takes place in a small village.

ACT I

Lady Mitzi and Anne on stage.

MITZI: Anne, my dear, did you hear that noise last night? The most terrible racket.

ANNE: Yes, it woke me up as well. What time do you think it was?

MITZI: Well, I estimated it to be about 2 o'clock. Yes, I think that was about right.

ANNE: Well, once is not too bad, but when it happens every night for a week.

MITZI: Yes, I quite agree, but there is just nothing we can do about it.

ANNE: Well, I must get on with my shopping.

(*Exit Anne. Enter Policeman Plod.*)

MITZI: Ah—Mr. Plod, just the person I was looking for.

P. PLOD: Yes, lady, is there anything I can do to help?

MITZI: Yes, Mr. Plod. It's about this thing that goes bump in the night. It may sound a bit strange, but—

P. PLOD: It certainly does.

MITZI: Yes, I know, but every night this week around 2 or 3 in the morning there has been the most terrible bump, almost as bad as a sort of plane crash.

P. PLOD: How strange, and you have no idea what it is?

MITZI: Absolutely none—and between you and me, Admiral Bent's sweet shop has been raided on those nights as well. I think the whole matter is most weird.

P. PLOD: Quite right too. Very strange. Now, Lady Mitzi, don't you tell a soul about this matter; leave it to me and I'll investigate.

MITZI: Alright, Sergeant Plod, I'll leave it to you.

(*Exit Lady Mitzi.*)

P. PLOD: About time I had a mystery to solve. The first thing I'll do is to get Thug, the police dog, perhaps he'll be able to help.

CURTAIN.

ACT II

The scene is the same.

(*Enter Policeman Plod with Thug, police dog.*)

P. PLOD: Come on, Thug, old boy, smell him out.

(*They slowly go round the stage and end up at a door which reads "Admiral Bent's Sweet Shop".*)

P. PLOD: Surely this can't be the hideout. Oh, well. (*Knocks on door.*)

(*Enter Admiral Bent from other side of stage.*)

AD. BENT: Yes, Sergeant Plod, was there something you wanted?

P. PLOD: Ah Sir, there you are. Sorry to bother you, but my dog seems to have picked up a trail which leads to your shop.

AD. BENT: My dear fellow, just because your wretched mongrel happens to pick up some trail which leads to my house, what is that supposed to prove? I thought you were supposed to be a policeman.

P. PLOD: Yes, I am actually. It's to do with the thing that goes bump in the night.

AD. BENT: Ah well, that's different. In fact I was going to come and tell you about that.

P. PLOD: Yes, I have been informed that on each occasion that the bump has occurred, your sweet shop has been broken into.

AD. BENT: Yes, that's right. It's very worrying, my plate glass window has been smashed each time.

P. PLOD: Oh dear—and has anything been stolen?

AD. BENT: Nothing except a jar of best quality humbugs.

P. PLOD: Humbugs! But who would want them? And they smash your window just to get these humbugs?

AD. BENT: Yes, that's right.

P. PLOD: This is getting very strange. Well, there seems to be only one answer.

AD. BENT: What's that?

P. PLOD: Well, we must catch this mysterious villain at work. How about tonight? Would you like to give a hand in catching him red-handed?

AD. BENT: I certainly would.

P. PLOD: Alright, I'll meet you here at 1 o'clock tomorrow. You'll be doing the law a great favour, Admiral Bent.

CURTAIN.

ACT III

The same scene, late that night. The lights are very dim.

(*Enter Policeman Plod and Admiral Bent with gun.*)

P. PLOD: Alright, Admiral?

AD. BENT: My dear fellow, of course I'm alright. What could possibly be wrong with me?

P. PLOD: Now we'll hide over here and wait for the villain. Did you get the word round to everybody in the village to stay at home?

AD. BENT: My dear fellow, you do underestimate me; of course I did.

P. PLOD: Alright, now come over here and get your head down.

(*They crouch down just out of sight at the side of the stage.*)

(*There is a long pause while the lights get dimmer and finally black out. Then there is a high pitched noise that sounds like a jet plane and then a tremendous crash.*)

WITCH: Damn, damn, done it again. I must get better at those landings.

(*There is another pause, then the sound of glass smashing.*)

WITCH: Ah, now for some of those delicious humbugs.

P. PLOD: Halt in the name of the law, this is the police.

WITCH: Oh no, a human being, I must escape!

(*The lights come back on as the Witch disappears out of the top of the stage. There are two gun shots, and the Policeman and Admiral Bent enter.*)

AD. BENT: Damn, missed!

P. PLOD: What was it?

AD. BENT: It looked like a witch or something.

P. PLOD: A witch! I didn't know there were such things!

CURTAIN.

THE END.

Note: I took the sound effects from the record "The BBC Sound Effects No. 2".

Pelpups Write

MICHAEL FISKE.—I am an Australian Teacher on Exchange at the St. Anne's C/E. School near Bristol. Today one of the children brought along a puppet to show me—one of a witch as we were talking about Witches yesterday. We have done a great deal of puppetry as this is one of the subjects in which I specialise. I must admit I was most impressed with your product and particularly the Club to which children can belong.

BRIAN SKINNER.—At the moment I have six puppets and hope to have more for Christmas. I used to have a small theatre but now have one about 5 feet long that collapses, my Dad made it for me. I do puppet shows whenever I get the chance, usually in the holidays, and small children from up the road come. I do not ask for money even though the mothers ask me to.

CELIA MINTY.—We are doing a show for a Donkey Fair in aid of charity on the 25th September. My father and I are building a new stage, based on the suitcase idea in the last magazine, with some personal alterations. We run the lighting off a car battery, and this lasts for about four shows without recharging.

THOMAS FRUEH, OHIO.—I'm working on a new puppet show now—"The Wizard of Oz". I have the program recorded on tape. It seems much easier to have the entire sound track of a puppet show recorded on tape, including speaking parts. It is immune from any errors, especially where the dialogue is concerned. I see that the presenting of this program, "The Wizard of Oz", requires a great many characters, so I find myself constructing more and more new puppets such as the Flying Monkey (pictured in the photo), the Wizard, Elvira Gultch, etc., etc. I'm not exactly the greatest puppet maker, but as I go on I get better. I decided to model the puppet show after the movie "The Wizard of Oz". For the Great Oz himself, I got one of those plastic skulls that you find around Hallowe'en Time and painted it pale green like that in the movie, and suspended the skull from a string in a hollow box with the inside painted black. With a small concealed light shining in this green skull, a very eerie, mysterious effect is created!

THIMBLETOWN PUPPETS.—Unfortunately I have had very little time to devote to the puppets this summer apart from the fete I went to in June at a school. I used one classroom with the puppets grouped all round the room and we let people in to see at $2\frac{1}{2}$p a go. There were also posters to see and various models and the vent puppets acted as guides and signed autographs at $\frac{1}{2}$p a time—and finally, as mentioned in the magazine—we took photos of children with the puppets at 10p a time. It was very successful and not nearly so exhausting as the usual fete procedure of doing a series of quarter-hour shows; it also took more money! At Whit. I also managed to modify the three pop group puppets I picked out of the "cast-offs" box at the factory. They are Thimbletown's answer to "Hot Chocolate" (a current pop group)—I've called them "Iced Lemon". One has "Dougal" hair and is called Citrus Peel and another with bright red hair is now Ginger Ale. The third dressed in blue is simply Bluedrix. I just hope they look sufficiently "way out" to be "in"!

DAVID LEECH.—When I performed my shows I never made a charge but "accepted offers for the value of the performance". At first, (1966) I was given, on average, 50p to £1. Last year, this had risen to £4 (on average). I never receive less than £2 for each performance now. So, this year I would like to make a set fee for each performance (if you think this would be advisable), but as I use records etc., I'm not sure on the legal position; could you advise me on what to do?

The answer to this will be found in Jan Bussell's article "On Turning Professional".

CHRISTINE MELLOR.—Secondly a hint for lighting. Materials you need: 1 bulb, 2 lengths of wire, 1 4.5-volt flat type battery, piece of wood or box long enough to stretch over the stage. This must have a hole in the middle. Method: Take the bulb and to it fasten the two lengths of wire. Then push the wire up through the hole and fasten them to the two forks of the battery. There you have a ready-made ceiling light. We have used this method of lighting and found it very satisfactory.

MICHAEL SCOTT, IRELAND.—I have put on shows for parties and received £2 to £3. I have recently found a song perfect for SM Girl; it is in Swedish and is called "Har Kommer Pippi Langstump", translated "Here Comes Pippi Longstocking". For this song I also use a home-made colour wheel and this turned at a fast speed gives the effect of a strobe. Other favourites in my Rep. are Hello Dolly (SL Fairy) (2 Ostriches), Do You Love Me (SM Teacher) (SM O!d Lady), It's Never Too Late (SM McBoozal) (SM Thirsty) and (SM Girl). I find chu chi face works best with wicked witch and wizard. I would like to add that puppets *are* very popular in Ireland.

BILL MOLINA, AZUSA, CALIFORNIA.—It's been two weeks since my puppet company (the Magic Pisces Playhouse) and myself have completed the various shows we give at local libraries for Hallowe'en, and we're still receiving praise for our performances! I attribute the favorable reactions from the public to my hard-working puppet company, especially our technician, Roger Cota Jr, and to YOUR marionettes, Mister Pelham, which delighted our audience. The children particularly enjoyed the Skeleton (which has universal appeal), the Witches, and the Frog. Mr. Lenard Wranosky constructed a huge, marvellous stage out of beautiful walnut panelling and lumber. Complete outlets for lighting were built into the stage. The entire apparatus almost stands 6 feet tall, is about 4 feet wide with a huge proscenium. And, best of all, this monster of a stage folds up, and collapses into a neat, flat unit which easily fits into the back trunk of our car. To add a luxurious touch to our stage my grandmother put together some magnificent curtains made out of dark-red satin. If anything, our puppet stage is quite impressive. For Hallowe'en I conjured up a program I felt would fascinate our audiences—and luckily it did! We had everything from the Giant and Skeleton and "some home-made ghosts of our own" parading around a pumpkin to the tune of a Jack-o'-lantern jingle, to an underwater musical in which the Sailor, our "home-made seashell creatures" sang "Octopuses Garden" by the Beatles, to a Hallowe'en spectacular—an encore in which the Clowns sing a tribute to October 31 while creepy horrors swung and spooked about. Special effects played an important part in the program's success. Roger Cota Jr., my cousin, added "the cake's icing" on our performances with errie multi-colored lights and a strobe-light effect that practically spellbound our audiences. Some dry ice gases mysteriously bubbling out of our cast-iron Witch's cauldron absolutely astonished the children. Also, we did the Witch's brew numbers under the effect of a red light which gave the musical its final touch of magic.

From the statistics the librarians gave us we can safely presume our Magic Pisces Playhouse entertained over 300 people. We felt flattered, of course. Enclosed is one of the mimeographed copies of the bulletin with which they advertised our show. After the shows some children and adults approached us with questions like: "Where did you get those wonderful puppets?" and that was our cue to tell them about Pelham Puppets and direct them to stores where they could purchase some characters for their own entertainment. Perhaps your sales will go even higher now. I hope so. Our program did have its flaws too. The show was a bit too long—some 48 minutes seemed too lengthy for some of our younger audiences, consequently a few of the kids grew restless. My brother, David Molina, and I were the puppeteers and we certainly could have used a little more practice (puppeteers should continually polish their talents). Our company also needed a more ordered plan of getting marionettes ready for new acts and putting the used puppets safely away during the remainder of the show, although I'm happy to say we were never late for one act (thank God). Perhaps our greatest problem lies with the stereophonic pre-recording of our program which had too much bass in the soundtrack, causing the amplifiers to buzzzzzz annoyingly in some songs. Be assured: my puppet company and I have learned from these mistakes and hopefully will not repeat them!

I'm happy to say as a result of our Hallowe'en program we have been hired by three different groups to perform for Christmas festivities. The PTA of one elementary school has offered us $25 or more to perform for some 400 children and their parents! Azusa Library will pay us $20 from their funds to entertain their readers; and a Women's Club has

offered us $20 or more to play at a private party for their sons and daughters. My own boss at Citrus College Library where I work part-time offered to pay me a similar fee for a private party, but unfortunately I had to refuse since our company unanimously agreed that three shows per holiday is all we can handle. It would be unfair to the other members of the Magic Pisces Playhouse to accept the offer so I had to very, very, very cautiously decline the offer from my own boss (I was scared). No doubt, your Pelham Puppets will be busy performing at Yule Time!

Thank you, Mister Pelham. Because you cared enough to supply prospective puppeteers with magnificent marionettes, our Magic Pisces Playhouse is enjoying and learning a most rewarding hobby, or should I say "Art".

DOUG DAVIDSON, KIRKSVILLE, U.S.A.—You might be interested in this: When my mother picked up my mag. from the Post Office she took the story (about my win) to the radio station. It was on the air three times! I guess they thought it was a great human interest story!

SARAH DAUKES.—My friends and I have collected together to perform shows to disabled and other handicapped people, with your Pelham puppets. No money was involved. Would we be allowed to collect for charity—e.g. Oxfam? Recently we performed a puppet show —"The Secret Dragon"—for a children's Christmas party, aged from 2-5. This was a great success. Lately we have noticed that permission is required to perform shows. If it is necessary for us to obtain your permission, please would you be kind enough to grant it to us.
[EDITOR.—I have answered this question in my letter.]

DAWSON CORLEY, LOUISIANA, U.S.A.—This Christmas show is new and I am really starting from scratch on costuming, songs, settings, etc., so if you have any ideas or helpful hints, please send them to me. This will be our first city-wide show since moving down here and there are several other local people who have small puppet shows so I have really to show myself for a "public rating" with this one and it must be extra good. Your help is as always appreciated. Puppetry would not be as popular and not nearly as advanced if not for your work and sincere concern.

The following Pelpups would like pen friends:—

JANE WILLDEN, 160 Windermere Avenue, Glebe Estate, Nuneaton, a girl aged 10-11 living anywhere in England or Guernsey, interested in horse-riding, trekking.

RUSSELL HENRY, 7017 Byrne Road, Burnaby, 1, B.C., Canada, a pen friend aged 11-13, reading and writing English and living anywhere in the world except the U.S.A. or Canada, interested in stamp collecting, swimming, puppetry and fishing.

JEREMY NORTON, 266 Greasy Road, Greasy, Wirral, Cheshire, a boy aged about 10 from Germany, interested in puppetry and model railways.

JAYNE BOOKER, 15 Priestley Road, Beechdale, Walsall, Staffs, aged 11, interested in swimming, puppetry and cycling.

SHEILA ROBERTSON, 47 Staithes Avenue, Newcastle upon Tyne, 12, a girl aged about 10, from France, speaking English, interested in puppetry, reading and dancing.

GEORGINA PEARCE, 25 Dovet Court, Portland Grove, London, S.W.8, a boy aged 13/15, speaking and writing English, interested in hiking, television, dancing and reading.

CAROLE INGHAM, Kirklees, Trewince Lane, Grampound Road, Truro, Cornwall, a girl or boy aged 10-12 from anywhere except England, interested in puppetry, swimming, reading and art.

MARK DEXTER, 3 Amlers Drive, St. Mary Cray, Kent, would like a boy aged 9-10, interested in puppetry, television and reading.

TRACEY GRAY, 80 Acacia Avenue, Spalding, Lincs., aged about 9 living anywhere in the world, speaking and writing English, interested in puppetry, stamp collecting, swimming and drama.

MAEVE MCCARROLL, Millbrae, Carndonagh, Co. Donegal, Ireland, a girl aged 12-13, from anywhere other than England, speaking a little English (from France if possible), interested in swimming, riding, puppetry, boating, golfing, and animals.

JULIA POOLE, 24 Little Gaynes Gardens, Upminster, Essex, a girl aged 9-10, living anywhere in the world, interested in paper-folding and magic, puppetry and badminton.

KIM DAVIES, 42 Keswick Avenue, Hornchurch, Essex, a pen friend from U.S.A., New Zealand or Britain, aged 11-12, interested in puppetry, drawing, modern dancing, sewing and animals.

ELIZABETH JAMES, 56 Severley Crescent, Northampton, a girl aged 11-13, living in France, writing English, interested in horse riding, animals, art and puppetry.

ELIZABETH LINDSAY, 33 Woodview Terrace, Hamilton, Lanarkshire, Scotland, a boy or girl, aged about 14, living in France, writing and speaking English as well as French, interested in puppetry, netball and collecting.

MARK TAYLOR, 2878 Cromwell Drive, Columbus, Ga., 31906, U.S.A., a pen friend from Germany, Italy, France, Denmark, Sweden or Holland, boy or girl, aged about 13, interested in stamp collecting, coins, puppetry and foreign toys.

The following would like to contact other Pelpups living in their areas:—

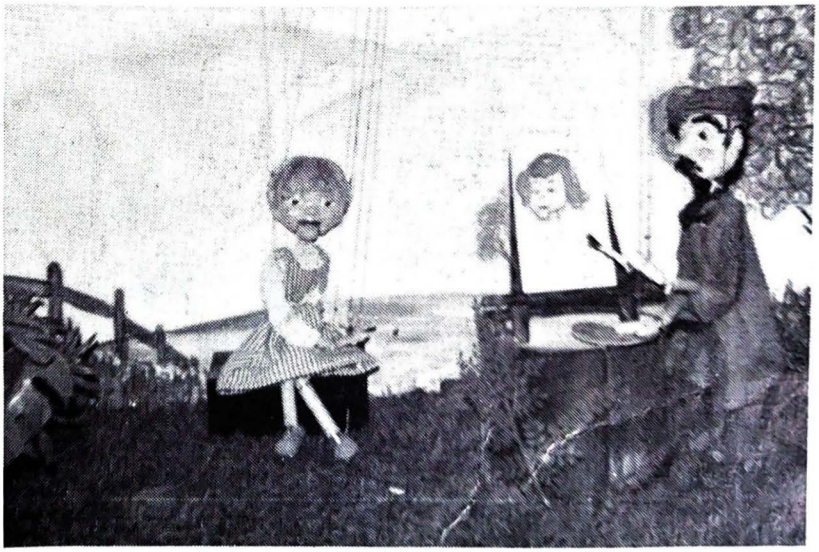
LUCINDA HARRIDGE, 19 Bladon Close, London Road, Guildford, Surrey.
GRAHAM CROOKS, 26 Parkfield Avenue, Hillingdon, Middlesex.
P. E. BINGEMANN, "Glenthorne", 47 Wheeler Avenue, Oxted, Surrey.
ELIZABETH CLAPP, 14 Newcourt Park, Charlton Kings, Cheltenham, Glos.
STEVEN WILLS, 38 Kensington Drive, Woodford Green, Essex.

PUPPET NAME COMPETITION

See how many names of puppets you can find in this puzzle. Read from Left to Right, Right to Left, Diagonally, Upwards or Downwards. Write the names on a postcard with the total number found circled on the top right hand corner.

S G N I M R A H C E C N I R P E R K Y A D F G G O R F
A I A S N D F G H J K B I M B O K H F D S A N Y I N R
X A Q W E R T Y U I O P R A S D L G H J K L Z O H X I
O N S D E N B H T G F E Q W E R T I U I O P K B C E T
P T A D U S G H J K T G Y P S Y B H C L M N H N C G Z
H W E R Q W E R R S L E S N A H U I Y E N M H A O T I
O T T E P E G T A G H J K L S D A F G B M A N E N S T
N G H J K L H M M M H T Y R E Y I O H J K L A N L I I Y
E W E R I T L H H T U I Y P O S K E L E T O N O P R O
P I N K Y O D U T C H G I R L G H J K L T R E R D A B
L T Y I O O P Y T R G F H J K L H G F D C N M Y N T M
A Q W H E R T Y U I O P I J H G F L B G H J T T T I I
Y K C E L Z O O B C A M I N S T R E L H J K L N B U T
E S D R U M M E R L A T E R G U Y G T R E K L M A G Z
R T Y R O L E A N G I R L Y R I A F G U I I T R I S I

MARK CHESTER, 5 Jerrard Drive, Sutton Coldfield, Warwickshire.



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